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## METHODOLOGICAL PROBLEMS OF STUDYING THE PHENOMENON OF MUSICAL DYNASTY

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### Abstract

**Objective:** numerous issues related to the study of the phenomenon of musical dynasties in science are still not sufficiently researched and developed. As world practice shows, the activities of the dynasties played an important role in the evolution and formation of many European and Eastern musical cultures, as the engines of cultural progress, contributed to the development of national composing and performing schools in many countries and regions.

The purpose of the study is aimed at developing methodological approaches in the study of the phenomenon of a musical dynasty, a comprehensive study of which should be based today not only on research by art historians, but also on a wide range of specialists – geneticists, physiologists, historians, sociologists, psychologists, etc.

**Methods:** in the study of this issue, the historical and theoretical aspects of this issue are highlighted, the main priority methods of analysis are identified, as well as evaluative, analytical and critical approaches to the study of this issue. Attention is focused on an integrated approach to studying the methodological aspects of the study of the phenomenon of musical dynasties. The material provides an overview of publications and developments of diverse authors, to one degree or another, touching upon issues related to genetics, social continuity, education and musical talent. The role of some dynasties in the history of Uzbek musical art is investigated.

**Results:** at present, the study of the activities of the musical dynasty in science, the promotion of the professional and moral values of the family institute laid down in the foundation of the functioning of this phenomenon, at a deeper level will give an opportunity to go out in the study of the problem and issues facing modern art, science and education.

**Scientific novelty:** the article presents for the first time the method of studying musical dynasties.

**Practical significance:** the main provisions and conclusions of the article can be used in scientific and pedagogical activities when considering issues of succession, upbringing, musical education, as well as in studying in research questions of musical traditions.

**Keywords:** *musical dynasty; art; genetics; traditions; phenomenon; talent; musical ability; social continuity; specialist; study*

## Introduction

The activity of musical dynasties as a unique cultural phenomenon of the past and modernity is connected with the creativity of the pley of bright musicians-artists, connected with each other by ties of blood kinship, which, over a long historical period, in their combined creative contribution, have contributed to the formation and development of national composer and executive schools, conceptual directions, the styles of the country. Sometimes the activities of a musical dynasty became symbols of an entire musical era. In this sense, the musical dynasty, as a socio-historical cultural phenomenon, has made a great Many know the fundamental importance of musical dynasties: Bakhov's composers in Germany, Scarlatti in Italy, Mozart, Strauss in Austria, Cabezov in Spain, Couperenov in France, Bend and Brixie in the Czech Republic, Pipkovs in Bulgaria, Gadzhbeekov in Azerbaijan, and a. Performers and bastacors (creators of monodist music, melodist) from the dynasty of Rajabi, Babakhanov, Sufikhanov, Khatamov, Dzhililov, Kharratov, M, M. in Uzbekistan. contribution to the formation and development of the system of world and national cultural values.

Each member has musical background, abilities (at the genetic level) and talent, and the level of high performing and creative skill is a result of the continuity of a rich family tradition, which includes the experience, knowledge, skills and skills gained over the years. At the same time, each creative dynasty in historical retrospective will form and have its own, peculiar internal code of development, the sum and level of factors characteristic of a certain historical period. In the music dynasties' forge, the secrets of the performing and creative skills of several generations of creative intelligentsia are still "lurking".

Methodology of studying the phenomenon of musical dynasty today requires a comprehensive approach, based not only on research and development of musicologists, historians, but also a wide range of specialists – medical specialists, psychologists, geneticists, sociologists, historians, culturologists, etc. An in-depth, integrated approach is essential to achieving effective results in this area.

## Results of research

Dynasty, as a kind of social phenomenon, has an interdisciplinary characteristic of research. In particular, the dynastic heritage within the framework of humanitarian and social disciplines is revealed in the context of the traditions of the succession of the ruling families. If the science of history purposefully sharpens its attention to the study of the genealogical "tree", (Prasol A., 2018), then political scientists investigate this phenomenon from the point of view of the formation of continuity in the field of interstate relations. Economic scientists study the financial results of large businessmen and their family clans and dynasties, analyze the mechanisms of relations that have developed in family conditions (Burde P., 2005). In journalism and literature, the phenomenon of the dynasty is also highlighted in terms of the continuity of artistic and creative traditions. Medical specialists investigate a number of dynasty issues that come into contact with issues of genetics, physiology and hereditary factors (Kalashnikova K., 2012). And major scientists and philosophers have always attempted to reveal the development of world science as a whole by the example of the succession of generations (Lezgina D., 2004; Iseeva E., 2017). As you know, the development of the science of society and its positions opens a wide path to the study of professional dynasties in the context of sociological research. It is noteworthy that in such dynasties the sequence of generations is designated as a consistent and integral phenomenon with direct criteria of race, heredity, principles of education and training. At the present stage, the social success of dynasties is determined not only by the hereditary signs belonging to the dynasty, but also by achievements in the field of education. Such dynasties can be considered as a special category of persons and employees with certain internal resources and potential.

East and in the future, the term began to be applied to representatives of a certain kind of profession, adding the words "family" or "labor" to the "dynasty", thereby emphasizing that people come from the same family and are the successors of the parents' business, follow in their footsteps. It is enough to recall the creativity of folk craftsmen, whose

secrets of mastery of applied folk crafts were passed down from generation to generation and carefully preserved and protected in the family circle. The dynasty principle should traditionally include the following criteria: generations change based on the continuity and duration of three generations of creative activity; origin from one common type (family, common family, common family name); merit of the dynasty and their public recognition; Accepting and confirming the effectiveness, efficiency of experience, skills, skills, schools of a certain dynasty.

Historically, the way of life of many peoples, not only of Europe but of the East, spiritual and cultural values, and socio-economic relations dictated the dominance of dynasty in many spheres of human activity. The musical art of the Uzbek people, long developed on the basis of the oral monodic tradition, remained in various historical stages of traditional education within the system “teacher-student” (Ustoz-shogird), demonstrate in this context the teaching from “father to son” to the successor of the family craft, professions (Tursunova G., 2020; Tursunova G. Karim Zokirova, 2007; Tursunova G., 2018). It is also possible to recall the multifaceted activities of the main musician at the court of Amir Temur Bastakor, Hodzhi Abdulkodir Maraghi (1353–1435), his son Abdulaziz and then the grandson Muhammad in Samarkand. The new political and social changes that took place in the Central Asian region at the turn of the 20<sup>th</sup> century have given the people certain freedom to choose their future profession and to continue the family business. This has had an impact on the quantitative index and the reduction of dynasties in society as a whole. Members of the dynasty now try their forces in the new contiguous arts and sometimes distancing themselves from them.

A study of dynasty creativity shows that many musical dynasties have followed their own model of development, having their own identification code of development. The propensity for certain types of thinking, cognitive functions, anatomo-physiological positioning of one kind of polished over the years was passed on to the new generation at the genomic level and assimilated with the mother's milk. The dynasty environment encour-

ages the young generation to start their music classes at an earlier age than their peers and move forward faster. Achievements of professional heights are due both to the level of hereditary talent, the propensity to a certain kind of art, diligence, often greater control and attention from the older generation, and external factors not related to the individual.

For the formation of a dynasty, the factor of social continuity, on the example of which the personality is formed, are created favorable conditions for successful realization of professional growth of the professional and continuation of dynastic principle. As we can see, on the example of creative dynasties, a generation of creative intelligentsia raised in families from the very first step is immersed in the environment, creating favorable conditions for rapid and effective growth, the formation of professional qualities and conditions for successful realization of his innate tasks.

In 1575, Juan Harte's 1575 book *The Study of Science's Capacities* was published in Spain, where the author raised a number of questions, such as the qualities of the nature that makes a human being capable of one science and unable to do another or what kind of giving is humanely available, what art and science correspond to each grant in particular, and what kind. Is it possible to find out the relevant gift? The book was banned from publication and distribution by the Inquisition in 1581.

The first scientific publication in this field was the 1875 article by an English researcher, geographer, anthropologist and psychologist; Founder of differential psychology and psychometry, F. Galton, who for the first time put together with the notion of inheritance questions of nature and education, environment and lifestyle. However, in his research, the author was inclined to believe that it was genetic defects that surpass the social prerequisites and conditions of its formation and manifestation (Galton F., 1875). This aspect of the issue now requires further research. So, how does the principle of the heredity of musical talent in dynastic succession manifest in society and what is their mechanism? Musical abilities, in turn, are products of culture or education? What is the level and quality of the factor of education, gene heredity in the work of dynasties? All of these issues are

not sufficiently explored in science, and in this context, the integrated approach, results, and research of experts from other areas of science is important. However, it is obvious that the phenomenon of the musical dynasty and its aspects of its study can be covered in parallel at the level of medicine, genetics, psychology, sociology and culturology.

Since Plato's time, the idea that the ability arises from biological factors has been established and developed, and that their public disclosure depends entirely on the gene pool derived from inheritance. Training and education can only change the speed of their appearance, but they will always appear in one way or another. Today, psychologists around the world argue that the first moments of a person's life prejudice his future and his talent. Indeed, from an early age, the development of human resources and abilities can be stimulated. It is necessary to create a social environment for the development of musical talent. However, the question of how bright musical predisposition can be transmitted along the genetic line is important.

Today's fundamental work in the field of study of musical abilities is the research of the Russian scientist, Doctor of Arts, Psychologist and teacher Dina Kirnarskaya "Psychology of special abilities. Musical abilities" (Kirnarskaya D., 2004). However, to identify the role of the entire dynasty in the "historical" slice, covering three generations of the same kind of activity, sometimes becomes problematic. This is due to the fact that for a comprehensive study, already from new positions, the creativity of the older generation often lacks the necessary information, documentation, archival and historical materials which have "vanished in summer", and for the younger generation there is a lack of time to assess the fertility and public recognition.

### **Conclusions**

The principle of "musical dynasties" (thought, as for many other dynasties in related areas of human life) today must be based not only on the presence of a succession in three generations. This important criterion can

be concluded in some cases by the breath of the single-name dynasty and belonging to the same genus at one historical stage. The frequency of the activity of musical dynasties (relatives not only from one line, but also brothers, sisters, their families, cousins, uncles, etc., taking into account the constant renewal from outside on the basis of new family unions taking the same name) can also provide a basis for observing the transformation processes, also, investigate the "Dynasty code" of a single family. In spite of the importance of in-depth research in this field, the influence of external factors on the life of each dynasty in hotels (i.e., its environment, lifestyle, interests, level of thinking and even a simple "successful attempt" of kinship unions can play a decisive role in the importance of each musical dynasty and its representative in this field). That is why today a wide range of specialists from different fields should be drawn to the study of this problem.

As is known, the world of music art is vast and multifaceted. The musicians include people of different specialties. Most of them express themselves in performing arts (singers and musicians, conductors), others in creative (composers and composers) and scientific field (music, art). In studying ability and hereditary traditions, the physiological aspects (e.g., close and very similar timbral voice in all family members, physiological predisposition (finger length, jaw structure, lip width and similar physical inclinations) are also important. functions, etc.

In this publication, we have covered only a few issues related to the study of the phenomenon of the musical dynasty. The complexity and complexity of this issue encourages in-depth, comprehensive research in other fields as well.

The study of this phenomenon is essential for the study and promotion of the institution of the family in modern society, demonstrating the continuity of high spiritual and professional values and will provide an opportunity to realize the factors necessary both for the development of a harmoniously developed young generation and for solving many issues of modern culture, science and education.

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